

*Stipula*



EDIZIONE  
MARCELLO CAPRA

**L. BONVIN**

*P. J. ...*



Edizione MARCELLO CAPRA.

## SECTIO LITURGICA.

Opera etiam huius sectionis abest  
nam praeparationibus in Mus. quibus  
S. S. P. & P. M. Max. operibus

## CANTUS GREGORIANUS

## உதாரணம்

- 1988 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
1989 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
1990 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
1991 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
1992 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
1993 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
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1995 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
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2010 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2011 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2012 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2013 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2014 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2015 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2016 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2017 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2018 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2019 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2020 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2021 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2022 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2023 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2024 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11  
2025 *Hydrilla* var. *distachya* (Münch) J. Ag. 6: 11

### 2.1.1.1. Little tradition

- |     |   |   |
|-----|---|---|
| 401 | 14. <i>Prata</i> Immaculata, <i>Chrysomelidae</i>   | 1 |
|     | F. H. Williams, no. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 90 |   |

● **Robert M. Anderson**

- [illegible]

### Marine mollusk assemblages from land

- [illegible]

## 11-4-407

- 400 *Barypterus*, *Var. F.* *Spina scintila per l'ac-*  
*censione delle ali, che sono alla caduta*  
*del capo.*
- 400 *Exocoetidae*, *Ex. F.* *Spina scintila, ali e*  
*cauda per impulso del sangue; non*  
*volano, spinta alta. Moltano per in-*  
*giuria, per esempio, nel tratto sottocor-*  
*diale, sotto la pinna. Caudale per impul-*  
*sione. Caudale scintilla per impulso.*

### RESEARCH FIGURES

Хирургическое лечение.

- 800 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
*Artemisia* *Artemisia* L. pp. 117. *Helleborus* in *Artemisia*  
 102 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 107 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 108 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 109 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 110 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 111 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 112 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 113 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 114 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 115 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 116 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 117 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 118 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 119 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*  
 120 *Helleborus*, L. pp. 117. *Helleborus* in *Artemisia*

Kleiner druck von neuen anzahlungen

- 500 Boffinani, L. *Op. cit.* *Storia di Genova*  
ed. In. *Storia di Genova* 5. *Storia di Genova* 5.

- [illegible]

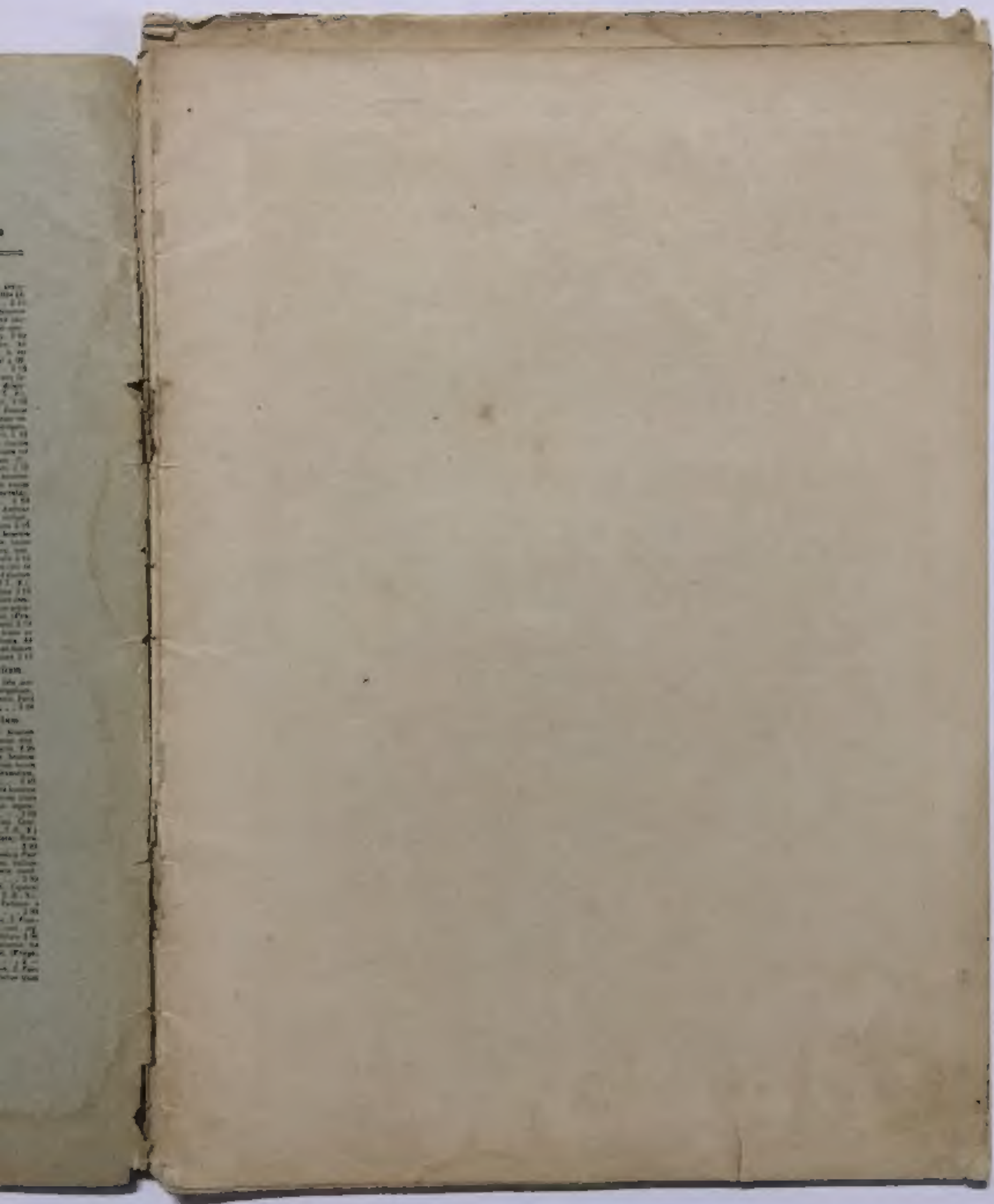
**Bitte den/die Namen (einzeln) angeben:**

- [illegible]

[illegible]

- [illegible]





# OSSERVAZIONI.

1. Questa messa fu pubblicata come supplemento al periodico „*Caecilia*“ di J. Singenberger nel 1891: allora però la voce intermedia *ad libitum* era il Contralto.

Un'edizione a 4 voci miste usò come op. 6<sup>a</sup> presso gli Editori G. Fischer e Proa Nuova York e fu ammessa nel catalogo del *Caecilienverein* sotto il Numero 2783.

2. Le misere d'introduzione per solo organo al *Kyrie, Benedictus* ed *Agnus Dei* sono *ad libitum*.

3. La parte del Tenore che è *ad libitum* va eseguita con meno forza che le altre due voci, in modo da lasciare a queste la preponderanza dinamica.

# VORREMARKUNGEN.

1. Diese Messe erschien ursprünglich als Beilage zu Singenberger's „*Caecilia*“ 1891, mit Alt als Mittelstimme *ad libitum*.

Eine Ausgabe für vierstimmigen gemischten Chor erschien als op. 6 bei G. Fischer und Bro., New York, und wurde unter Nummer 2783 in den *Caecilienvereins*-Katalog aufgenommen.

2. Die Einleitungen zu *Kyrie, Benedictus* und *Agnus Dei* sind *ad libitum*.

3. Die Tenorstimme, die *ad libitum* ist, soll nicht zu stark besetzt werden.



# Missa in hon. SS. Cordis Jesu.

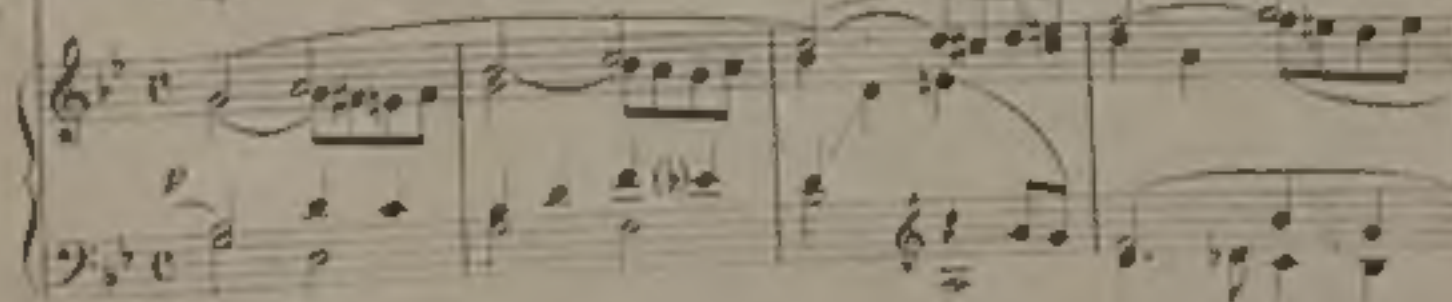
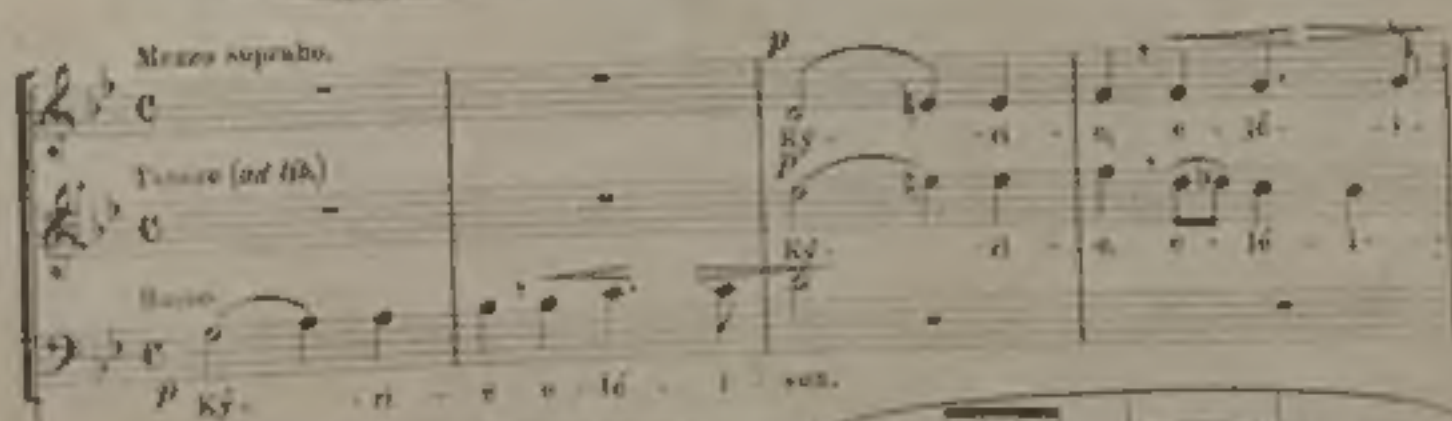
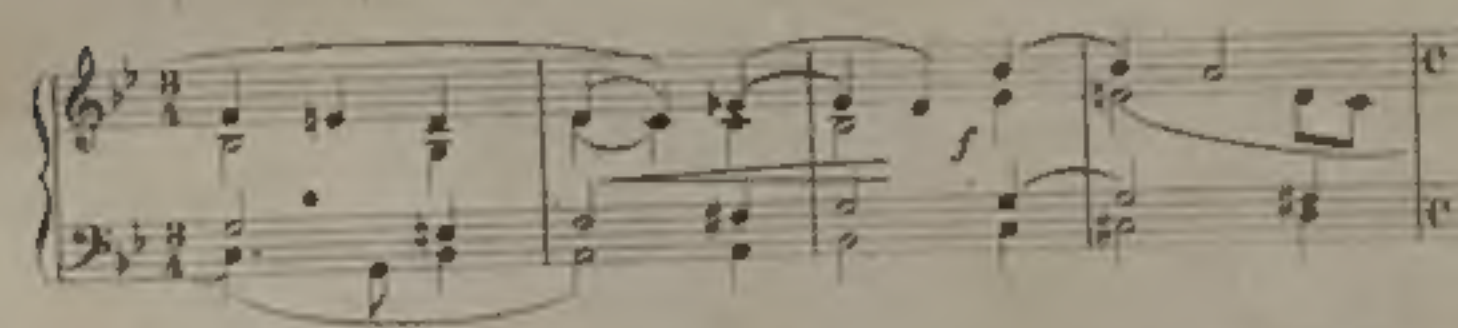
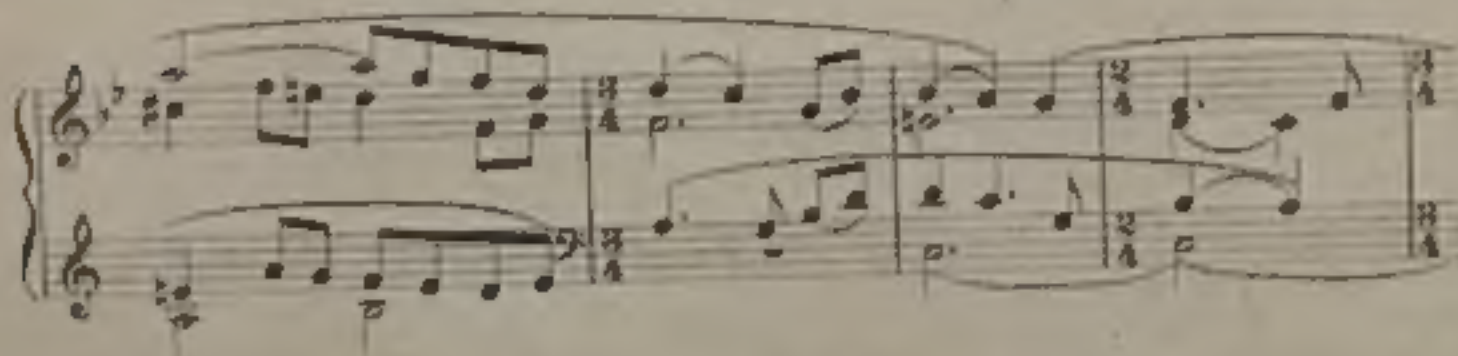
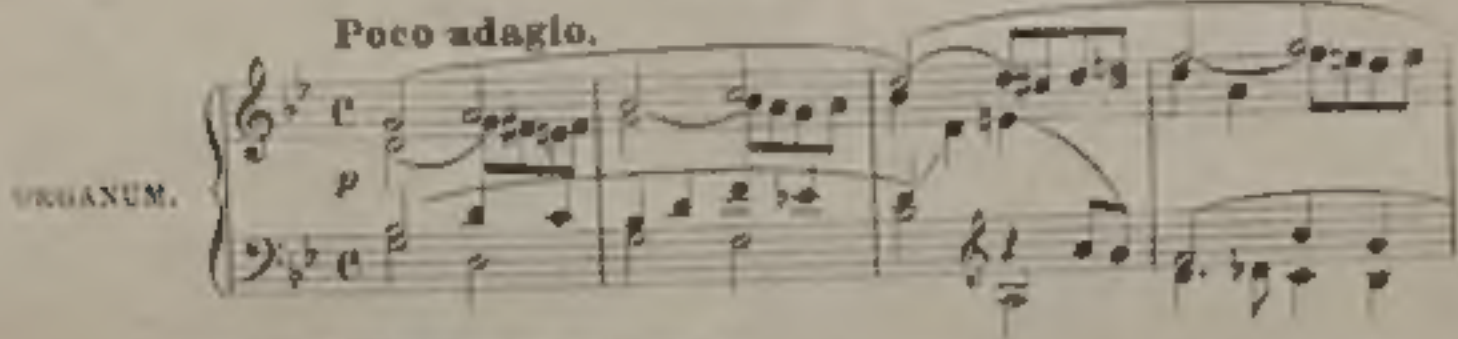
DUABUS VEL TRIBUS VOCIBUS INAEQUALIBUS (Vox T. (ad libitum) .B.) CONCINENDA  
organum continuans.

## KYRIE.

Ludwig Bonvin. S. J. op. 6.

Poco adagio.

ORGANUM.





son. Ky - ri - e e - le - son. Ky - ri - e e - le - son.

This system contains the first two systems of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics are: "son. Ky - ri - e e - le - son. Ky - ri - e e - le - son." The music is in a key with one flat and a 4/4 time signature. Dynamics include *p* (piano) and *pp* (pianissimo).

le - son, o - mi - ni - bus. Ky - ri - e e - le - son.

This system contains the third and fourth systems of the musical score. The lyrics continue: "le - son, o - mi - ni - bus. Ky - ri - e e - le - son." The vocal staves and piano accompaniment continue. Dynamics include *pp* (pianissimo) and *f* (forte).

le - son, o - mi - ni - bus. Ky - ri - e e - le - son.

This system contains the fifth and sixth systems of the musical score. The lyrics are: "le - son, o - mi - ni - bus. Ky - ri - e e - le - son." The vocal staves and piano accompaniment continue. Dynamics include *pp* (pianissimo) and *f* (forte). The page number "11" is visible at the bottom center.



Chri - ste, e - lé - i - son. Chri - ste, e - lé - i - son, e - lé - i - son.

*dim. rit. p*

*Fuor più mosso.*

Ky - ri - e, e - lé - i - son. Ky - ri - e, e - lé - i - son.

*mf Più lento*

son. Ky - ri - e, e - lé - i - son. Ky - ri - e, e - lé - i - son. Ky - ri - e, e - lé - i - son.

*mf Più lento*

(\*) Le note superiori si tralasciano quando  
vi è il Tenore.

(\*) Die oberen Noten fallen aus, wenn der Tenor  
besetzt ist.



le-lan. Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

## GLORIA.

Con moto.

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis. Lau-da-mus te, Be-ne-di-ci-mus te.

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis. Lau-da-mus te, Be-ne-di-ci-mus te. Ad

(\*) Le note superiori si tralasciano quando vi è il Tenore.

(\*) Die oberen Noten fallen aus, wenn der Tenorpart. benutzt ist.



*dim.*  
Ad - o - ra - mus te. *p*  
Glo - ri - fi - ca - mus te.  
*mf*  
Gra-

*f*  
pro-pter ma-gnam glo - ri - am tu -  
pro-pter ma-gnam glo - ri - am tu -  
ti - as a - gi - mus ti - bi pro-pter ma-gnam glo - ri - am tu -

*f*  
Rex coe - le - stis, De - us  
Rex coe - le - stis, De - us  
De - mi - ne De - us, Rex coe - le - stis, De - us  
V. 205



Pa - ter o - mi - po - tens. Do - mi - ne Fi - li

Pa - ter o - mi - po - tens. Do - mi - ne Fi - li

Pa - ter o - mi - po - tens. Do - mi - ne Fi - li

u - ni - ge - ni - te, Je - su Chri -

u - ni - ge - ni - te, Je - su Chri - ste, Je - su

u - ni - ge - ni - te, Je - su Chri - ste, Je - su

sta, Do - mi - ne De - us, A - gnos - ce De - i, Fi -

Chri - ste, Do - mi - ne De - us, A - gnos - ce De - i, Fi -

Chri - ste, Do - mi - ne De - us, A - gnos - ce De - i, Fi -



*Adagio* *p*

Qui tol la

Qui tol la p a ta ye

*lunga*

pe a ta pe a ta

mi su re re do

ca ta mu d

qui tol la

qui tol la

qui tol la

qui tol la

qui tol la

qui tol la



First system of musical notation. It consists of three staves: a vocal line (soprano), a piano line (treble and bass), and a basso continuo line (bass). The lyrics are: "e de pte ca ta o du m du agram qui se uro ad".

Second system of musical notation. It consists of three staves: a vocal line (soprano), a piano line (treble and bass), and a basso continuo line (bass). The lyrics are: "des to ram la".

Third system of musical notation. It consists of three staves: a vocal line (soprano), a piano line (treble and bass), and a basso continuo line (bass). The lyrics are: "do bib in se re".

... et de pte ca ta o du m du agram qui se uro ad







First system of musical notation, featuring vocal and piano parts with various musical notations including notes, rests, and dynamic markings.

# Credo

Con moto

Second system of musical notation, starting with the tempo marking "Con moto". It includes vocal and piano parts with lyrics in Latin.

Third system of musical notation, continuing the vocal and piano parts with Latin lyrics.

Die ersten Noten sind u. a. nach dem

Originalen Notensatz u. a. nach dem



Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on three systems of staves. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment (Right and Left Hand). The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The lyrics are written below the vocal line. The score is handwritten and appears to be a personal manuscript.

[illegible][illegible]



Handwritten musical score system 1. It consists of three staves: a vocal line (soprano) with lyrics, and two piano accompaniment staves (treble and bass). The lyrics are: "Où n'est que la", "qui n'est que la", "qui n'est que la".

Handwritten musical score system 2. It consists of three staves: a vocal line (soprano) with lyrics, and two piano accompaniment staves (treble and bass). The lyrics are: "Où n'est que la", "qui n'est que la", "qui n'est que la".

Handwritten musical score system 3. It consists of three staves: a vocal line (soprano) with lyrics, and two piano accompaniment staves (treble and bass). The lyrics are: "Où n'est que la", "qui n'est que la", "qui n'est que la".

Handwritten musical score system 4. It consists of three staves: a vocal line (soprano) with lyrics, and two piano accompaniment staves (treble and bass). The lyrics are: "Où n'est que la", "qui n'est que la", "qui n'est que la".



Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. The paper shows signs of age and wear.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. The paper shows signs of age and wear.

14

Eux et am pro ba sub Pon ti o Pi la tu pas

non et pu sus cer pas su ce po tu est.  
non pan su et se po tu et

*Andante*

Et re sur re xit ter ra di e se un dum scri p tu ras bi e

*Andante*

Et re sur re xit ter ra di e se un dum scri p tu ras bi e



This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems. The top system consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The bottom system consists of two staves: a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and bar lines. There are some text annotations, including "Cello" and "Violoncello", which appear to be part of the musical score. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two systems of staves. The top system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The bottom system also consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a simple, handwritten style. The lyrics 'The Rose Tree' are written below the vocal lines. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is somewhat cursive and the ink is dark. The paper appears to be aged or slightly discolored. The overall layout is clean and organized, typical of a handwritten musical manuscript.

[illegible][illegible][illegible][illegible][illegible][illegible]



Handwritten musical notation on a three-staff system (treble, alto, and bass clefs). The notation includes various notes, rests, and bar lines. A small number '1)' is written at the end of the system.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. There are some faint markings above the staves that appear to be lyrics or performance instructions.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. There are some faint markings above the staves that appear to be lyrics or performance instructions.

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and bar lines. There are some faint markings above the staves that appear to be lyrics or performance instructions.

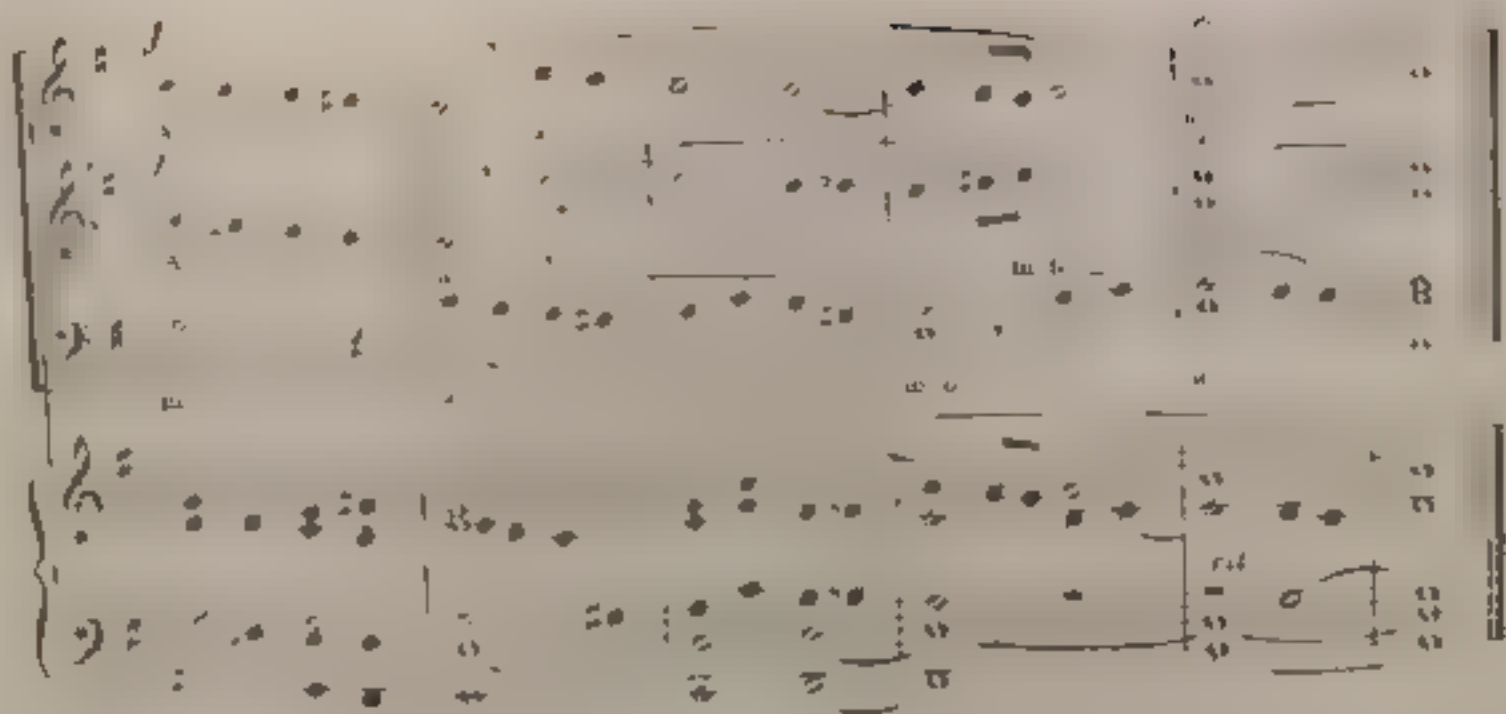
1.

First system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione". The piano part consists of chords and moving lines in both hands.

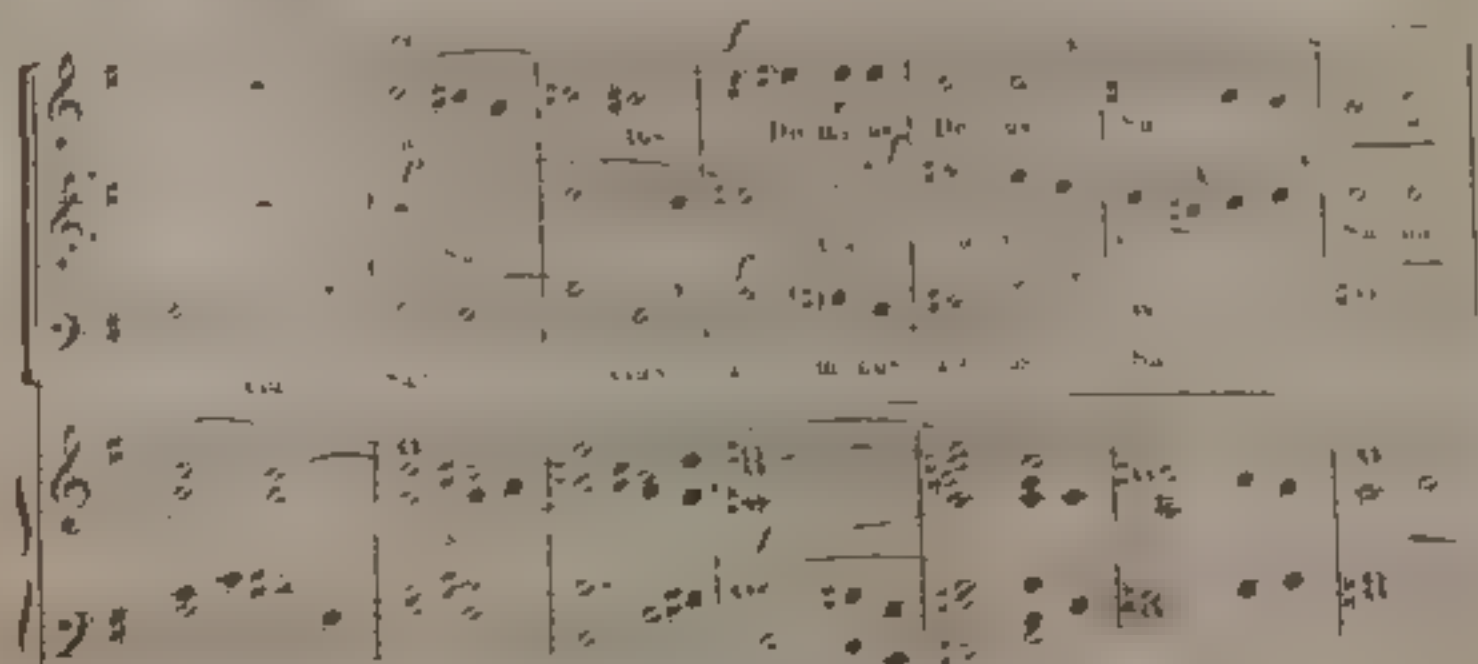
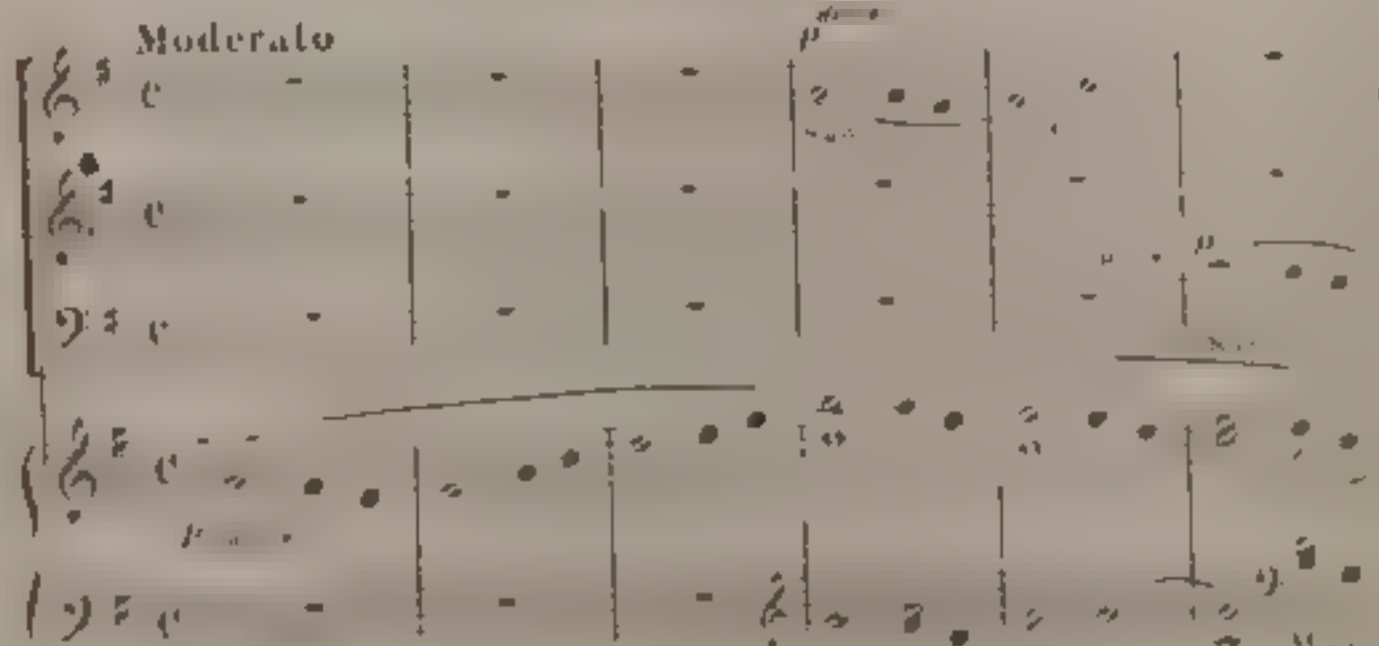
Second system of the musical score. The vocal line continues with lyrics: "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte).

Third system of the musical score. The vocal line continues with lyrics: "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione", "Et ex-spe-ctatione". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano).





## SANCTUS.



First system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "glu ti a su" are visible below the vocal staves.

Second system of musical notation, continuing the vocal and piano parts. The lyrics "H- ca a m ch" and "m a a a a a" are visible below the vocal staves.

Third system of musical notation, concluding the page. The lyrics "ad ca d ca" and "ad ca d ca" are visible below the vocal staves.



Two systems of musical notation. The first system consists of three staves (treble, alto, and bass clefs) with various notes and rests. The second system also consists of three staves, with the bass staff containing the labels 'Man' and 'Ped' below it.

BENEDICTUS.

Moderato.

A single system of musical notation consisting of two staves (treble and bass clefs) with various notes and rests.

A single system of musical notation consisting of two staves (treble and bass clefs) with various notes and rests. Above the staves, the text 'Mozz. soprano' is visible.

Two systems of musical notation. The first system consists of two staves (treble and bass clefs) with various notes and rests. The second system also consists of two staves (treble and bass clefs) with various notes and rests. Below the staves, there is some faint text that appears to be a title or subtitle.

The musical score is written for a vocal soloist and piano accompaniment. It is in 3/4 time and consists of 12 measures. The vocal part is written in a single staff with a treble clef, and the piano part is written in two staves (treble and bass clefs). The lyrics are in Russian: "Господи, помилуй нас, грешных. Господи, помилуй нас, грешных. Господи, помилуй нас, грешных." The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano part features a prominent bass line with a strong rhythmic pattern.

[illegible]

AGNUS DEI.

Poco adagio.

Poco adagio.

Man F. ad

[illegible][illegible]

4 4 4

[illegible]



Partial view of the left page of a musical score, showing staves with musical notation and lyrics.

Full page of a musical score for a vocal ensemble and piano. The score is written in G major (one sharp) and 4/4 time. It features five systems of staves, each with vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin, and the music includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte).

**System 1:** Soprano and Alto parts enter with a melodic line, while the Tenor and Bass parts provide harmonic support. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

**System 2:** The vocal parts continue their melodic development, with the piano accompaniment providing a consistent harmonic foundation.

**System 3:** The vocal parts show more complex rhythmic patterns, and the piano accompaniment becomes more active, with the right hand playing a series of chords and the left hand a more melodic line.

**System 4:** The vocal parts reach a climactic point, with the piano accompaniment providing a strong harmonic support.

**System 5:** The vocal parts conclude their phrase, and the piano accompaniment provides a final harmonic resolution.

**Lyrics (Latin):**  
Soprano: *Et exiit de templo et sedens super columnas*  
Alto: *Et exiit de templo et sedens super columnas*  
Tenor: *Et exiit de templo et sedens super columnas*  
Bass: *Et exiit de templo et sedens super columnas*  
Piano: *Et exiit de templo et sedens super columnas*

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the staves, with some words appearing above the notes in certain places. The handwriting is in ink on aged, slightly yellowed paper.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is a four-part setting for voices, arranged in two systems of two parts each. The notation is in 3/4 time with a key signature of one sharp (F#). The lyrics are written below the notes. The first system includes the lyrics "The Rose Tree", "The Rose Tree", "The Rose Tree", and "The Rose Tree". The second system includes the lyrics "The Rose Tree", "The Rose Tree", "The Rose Tree", and "The Rose Tree". The score is written in a style typical of early 20th-century musical publications, with a clear layout and legible notation.



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The following is a list of the names of the persons who have been elected to the office of the President of the United States, from the year 1789 to the present time. The names are arranged in alphabetical order, and the year of election is given in parentheses.

Adams, John (1789)  
 Adams, John Quincy (1801)  
 Adams, John Quincy (1825)  
 Adams, John Quincy (1849)  
 Adams, John Quincy (1865)  
 Adams, John Quincy (1889)  
 Adams, John Quincy (1913)  
 Adams, John Quincy (1937)  
 Adams, John Quincy (1961)  
 Adams, John Quincy (1985)  
 Adams, John Quincy (2009)

The following is a list of the names of the persons who have been elected to the office of the Vice President of the United States, from the year 1789 to the present time. The names are arranged in alphabetical order, and the year of election is given in parentheses.

Adams, John (1789)  
 Adams, John Quincy (1801)  
 Adams, John Quincy (1825)  
 Adams, John Quincy (1849)  
 Adams, John Quincy (1865)  
 Adams, John Quincy (1889)  
 Adams, John Quincy (1913)  
 Adams, John Quincy (1937)  
 Adams, John Quincy (1961)  
 Adams, John Quincy (1985)  
 Adams, John Quincy (2009)

The following is a list of the names of the persons who have been elected to the office of the Secretary of the United States, from the year 1789 to the present time. The names are arranged in alphabetical order, and the year of election is given in parentheses.

Adams, John (1789)  
 Adams, John Quincy (1801)  
 Adams, John Quincy (1825)  
 Adams, John Quincy (1849)  
 Adams, John Quincy (1865)  
 Adams, John Quincy (1889)  
 Adams, John Quincy (1913)  
 Adams, John Quincy (1937)  
 Adams, John Quincy (1961)  
 Adams, John Quincy (1985)  
 Adams, John Quincy (2009)

VZ-97

■

Ludwig Roemer N. J. up to

Musical score for "Gloria in excelsis Deo" by J. S. Bach, BWV 141. The score is for a single voice part, likely Soprano, in G major and 4/4 time. It features various musical notations including treble clef, key signature of one sharp (F#), time signature of 4/4, and dynamic markings such as "p" (piano), "f" (forte), and "pp" (pianissimo). The lyrics are in Latin: "Gloria in excelsis Deo. Kyrie eleison. Christe eleison. Gloria in excelsis Deo. Kyrie eleison. Gloria in excelsis Deo. Kyrie eleison." The score is arranged in a single system with multiple staves.

Com moto.

Con moto.

Et in ter rapax ho mi ni bus bo na ve lun ta tis Lau  
danus te Be ne di ca mus Ad o ra mus Glo ri fi ca mus  
pro pter ma gnam glo riam tu am De um De Rex coe  
le stis De us Pa ter o mni po tens Do mi ne Fi li u li  
A - men



MEZZO SOPRANO.

*Adagio p*

Dei Filius Pa-tris Qui tol-lis pec-cá ta,  
 pec-cá ta mundi mi-se-re-re no-bis Qui tol-lis pec-cá ta mundi  
 et pe-de-pre-ca-ti-o-nem no-stram Qui se-des ad dex-  
 tram Pa-tris mi-se-re-re mi-se-re-re no-bis  
 Quoniam tu so-lus san-ctus Tu so-lus Al-tis-si-mus Tu so-lus Al-  
 tis-si-mus Je-su Chri-ste Cum San-cto Spi-  
 ri-tu De-i Pa-tris A-men a-men

CREDO.

*Con moto.*

fa-cto-rem coe-li et ter-rae vi-si-bi-li-um et in-vi-si-bi-li-um  
 et in-vi-si-bi-li-um Et in-ter-mu-ni-um Je-su Chri-  
 sti Fi-li-um De-i u-ni-ge-ni-tum Et ex Pa-tre na-tum an-te om-ni-a sae-cu-  
 la De-i ve-ru-m De-o ve-ro et coe-li et ter-rae Do-mi-nu-m  
 tri-per quem per quem o-mni-a cre-ata sunt Qui pro-pter nos ho-mi-  
 nes et pro-pter nos-tram sa-lu-ta-ti-o-nem de-se-cen-dit de cae-lis de-  
 scen-dit in ter-ra pas-cuit et do-cuit se-dit ad dex-  
 tram Pa-tris Et ve-ni-tu-rus est de Spi-ri-tu

## 4

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## Moderato

SANCTUS

[illegible]

## Moderato

**BENEDICTUS.**

Moderato

Bene di cui ve nit in no mine Ho san na

no mi ne Do mi ni, qui ve nit te no mi ne Do mi ni

Ho san na in ex cel sis, Ho san na in ex cel sis

Ho san na in ex cel sis, Ho san na in ex cel sis

**Poco adagio.**

AGNLS DEL.

Poco adagio.

Org. *p* A gnus De i, qui tol les de pec ca tis mun di mi se re re no bis

re re no bis A gnus De i, qui tol les de pec ca tis mun di.

*m. sempre* mi se re re mi se re re no bis A gnus De

i, qui tol les de pec ca tis mun di do na no bis pa cem do na no bis pa cem do

na no bis pa cem do na no bis pa cem do

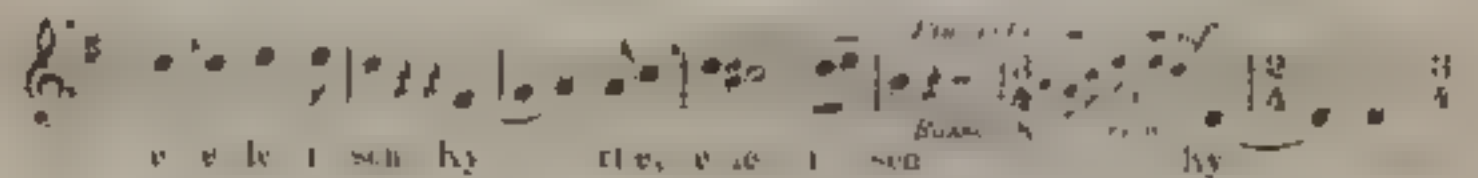
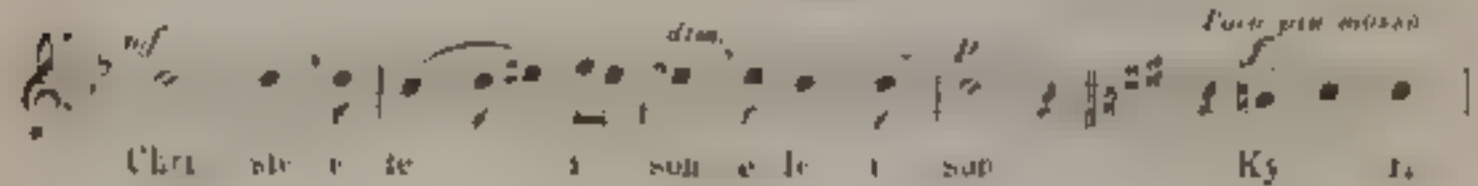
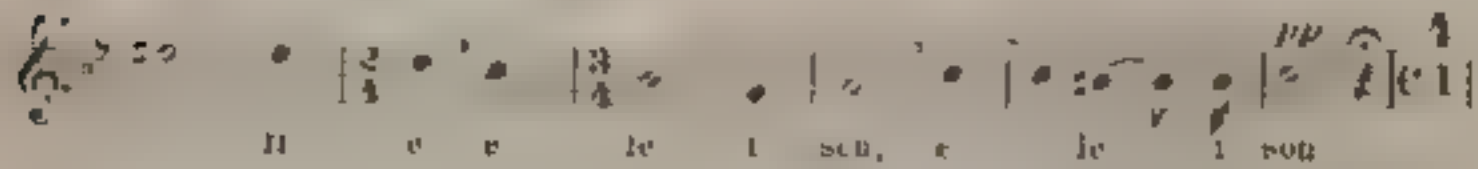
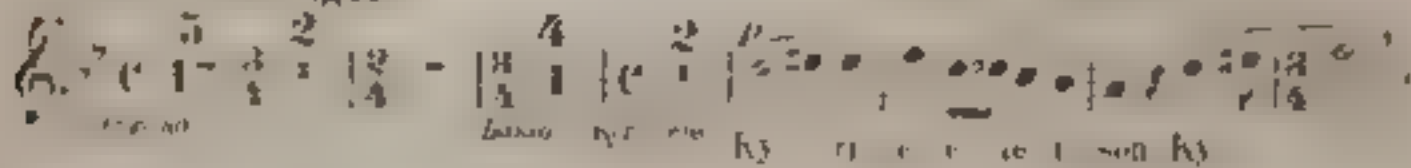
LE NOÛVE.

# Missa in hon. SS. Cordis Jesu.

KYRIE.

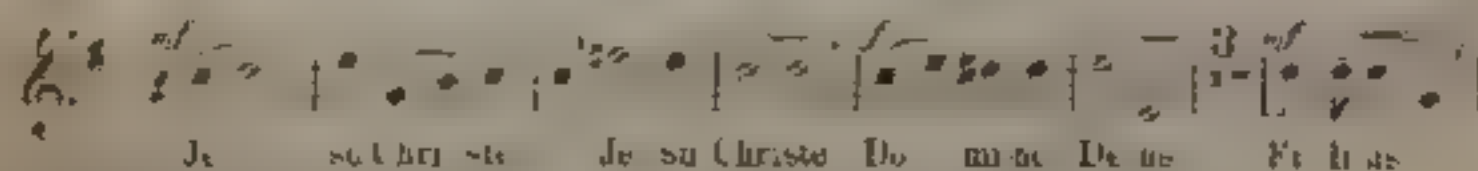
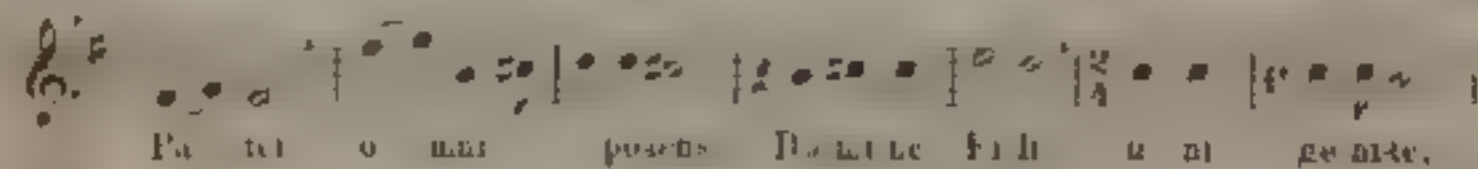
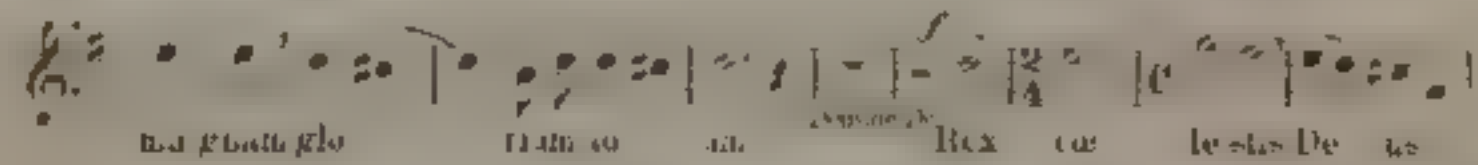
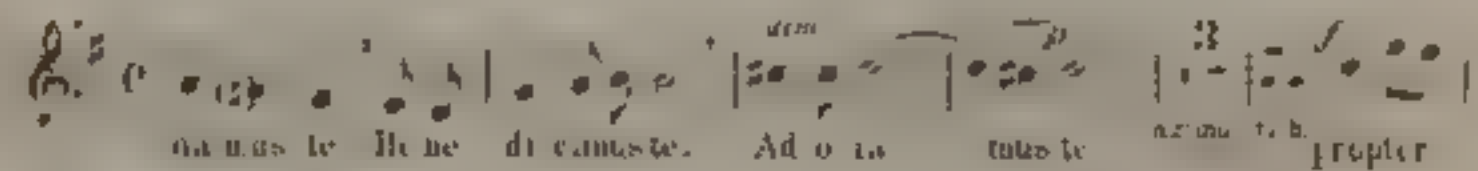
Poco adagio

Ludwig Beethoven Op. 6



GLORIA.

Con moto.



2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

F. *And. e. t. a. l. a. l. l. e. g. r. o.* *Al. se. ro. to.*  
 do. *lus. de. us. a. tu. us. a. pa. d. re.*  
 es. *o. le. m. e. sal. u. Qui. se. des. ad. dex. te. ram. Pa. tris.*  
 ho. *se. re. re. ni. bis.*  
 Quo. ni. am. tu. so. lus. sa. p. i. ens. Tu. so. lus. Al. ti. s. si. mus. Tu. so. lus. A.  
 tis. si. mus. Je. su. Ch. ri. ste. Qui. Sa. ba. o. Spi. ri. tu.  
 glo. ri. a. De. i. Pa. tris. A.

## Con meo

factorem coeli et terrae visibilium omnium et invisibilium  
Et tuum Domine sanctum Iherusalem Deitatem  
genitum et ex Patre natum an te saecula saeculorum  
per quem per quem omnia facta sunt  
et tuum Domine sanctum Iherusalem Deitatem



## TENORE

[illegible]

SANCTUS.

[illegible]



## TENORE.

*Con molto ma non troppo*

*dim. in excelsis* Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis. *ff*

*string. e cresc.* *rit.* *f* Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, in ex - cel - sis.

## BENEDICTUS.

Moderato.

*Org.* *8* *2* *3* *5* *ff* Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, in ex - cel - sis.

## AGNUS DEI.

Poco adagio.

*Org.* A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. *ff* A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *Poco meno* *Poco lento* *dim.* do - na no - bis pa - cem.



BASSO.

# Missa in hon. SS. Cordis Jesu.

KYRIE.

Ludwig Bonvin. S. J. op. 6.

Poco adagio.

Org. *5* *3* *2* *4* *p* *Mezzo sopr.* *3*

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

*p* Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son. *pp* *Christen*

*mf* Chri - ste, e - le - i - son. Chri - ste, e - le - i - son. Chri - ste,

*dim* Chri - ste, e - le - i - son, e - le - i - son. *poco più mosso* *f* Ky - ri - e, e - le - i -

*mf* Ky - ri - e, e - le - i - son. *Fin lento* *mf* Ky - ri -

- e, e - le - i - son. Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

GLORIA.

Con moto.

*mf* Et in ter-ra pax ho - mi - nibus bo-nae vo-lun-ta-tis. Lau - da-mus

te. Be - ne - di - ci-mus te. Ad - o - ra - mus te. *Glorifichiamo* *mf* *Grä*

- ti - as a - gi-mus ti - bi propter magnam glo - ri-am to - am. Do - mi-ne

De-us, Rex coe - le-stis, De-us Pa - ter o - mní - po - tens.

Do - mi-ne Fi-li u - ni - gé-ni-te, Je - su, Je - su Chri-ste.

*f* Do - mi-ne De-us A - gnos De-i *p* *cresc.* *f* Fi-li-us Pa - tris. Qui

(\*) Le note superiori si tralasciano quando vi è il Tenore.

(\*) Die oberen Noten fallen aus, wenn der Tenorpart besetzt ist.



*Adagio*

collis pec - cā - ta, pec - cā - tamundi, mi - se - re - re no - bis. Qui tol - lis

pec - cā - tamun - di, sus - ci - pe depre - ca - ti - o - nem no - stram. Qui

se - des ad dex - teram Pa - tris, *Poco più lento ed espress.* mi - se - re - re nobis, mi - se -

- re - re no - bis, Quo - niam tu so - lus san - ctus, Tu so - lus

Dō - mi - nus. *ff* Tu so - lus Al - tis - si - mus, Je - su Chri - sto.

*meno f* Cum San - cto Spi - ri - tu, in glō - ri - a De -

i Pa - tris, A - men.

## CREDO.

*Con moto.*

*f* Patrem o - mni - poten - tem, fac - to - rem coe - li et ter - rae, vi - si - bi - lium omni - um,

et in - vi - si - bi - lium. Et in unum Dō - mi - num Je - su - Chri - stum, Fi - lium

De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te omni - a sae - cu - la. De - um de

De - o, lu - men de lu - mine, Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

- tri, per quem o - mni - a fa - cta sunt. *Qui propter nos* Qui propter nos ho - mi -

- nes et propter no - stram salu - tem *de coeli* de - scen - dit, de - scen - dit de

(\*) Le note superiori si traslasciano quando  
vi è il Tenore.

(\*) Die oberen Noten lassen aus, wenn der Tenorpart besetzt ist.